1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

553 352 The child then receives a new name. Later, he may adopt names that refer to notable incidents of his life.

852 304 In the Santa Catarina group, the perforation of the boys' lower lip at the age of 2 or 3 is marked by great celebrations. Women, holding gourd rattles, dance with warriors, who beat the ground with their spears. The children are intoxicated with beer, and shaken until half unconscious, when their ceremonial fathers pierce their lips with a sharp stick (Henry, 1941, pp. 195–197).

582 **Marriage.**—According to Baldus' census (1937 c, p. 43), men are generally older than their wives, in some cases as much as 15 to 20 years; among 37 percent of the couples there was a difference of 10 years.

A man marries when 18 to 20 years of age. If his bride is not yet of age, he stays with her parents, waiting for the first signs of puberty. In case of child betrothal, the lad's parents have to provide for the girl's subsistence.

595 Polygyny is mentioned by all the early sources, but details vary. Some authors declare that it was an old man's privilege, others that it was restricted to the chiefs, good hunters, or famous warriors. There are also indications of sororal polygyny and of marriage simultaneously to a woman and her daughter (Teschauer, 1929, p. 350). In *Tupí-Guaraní* fashion, a girl often married her mother's brother.

[184] The *Caingang* of Palmas are, and claim always to have been monogamous.

Manizer (1930) states that though a man may not marry his cousin—he does not specify which—he usually takes her as a concubine until her own marriage. If pregnancy occurs meanwhile, the girl, as a rule, commits abortion. It often happened that a man grew fonder of his cousin than of his legal wife, and that he sometimes [578] resolutely opposed her marriage. The continuation of such relationship was bitterly resented by the legitimate wife.

For the *Aweikoma*, Henry infers that 60 percent of all marriages are monogamous, a fair proportion of the remainder being polyandrous.

585 A marriage ceremony witnessed by Manizer (1930, p. 776) took place during a drinking bout. Some old men seized the bridegroom and bride and pushed them toward each other in spite of the woman's resistance. Then they dragged them into the bridegroom's hut and left them there under a blanket. The following day the woman ran away, but was brought back by force.

591 Matrilocal residence, formerly the *Caingang* rule, is still frequent, though many couples set up their own households. Baldus (1937 c, p. 43) heard "that only lazy men lived in their father-in-law's house and that, should the father-in-law die, the husband would have to 'govern' his mother-in-law."

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

It may be that the use of the leg instead of the thigh is due in the case of men to their wearing trousers and in the case of women to their unwillingness, since they have begun to wear dresses, to impair their newly acquired modesty by lifting them above their knees.

A Kaingáng Bridge

Two trees (A and B) are felled on opposite banks of the stream so that they will fall into it, and posts (C) are sunk on the downstream side to keep the trees from being carried away. A third log (D) is lashed to A and B just above the surface of the water. Then three sets of tall uprights (E) are sunk into the stream bed on either side of A and B and tied together at the top. At the bottom they are united by horizontal boughs (F) that pass across the top of D. A bough (G) is laid on either side of D and lashed to F. These structures, D and G, form the gangway. Now railings are made by tying long boughs (H) to E on both sides.

Ornaments

Lip Plugs

The Kaingáng no longer wear lip plugs. These were usually made from pine knots but some men preferred beef bone.[16] Still others liked to slip a fine deer bone over the pine-knot plug. There was a considerable amount of individual variation in the shape of the plugs, and the members of some extended families were distinguished by the shape of their lip plugs.

Dance Ornaments

These are made only for baby blackenings.

kõndjdidn are, as the name implies, sticks about three feet long covered with feathers and stuck in the ground around the dance circle. Near the top they are provided with a tiny plaited square or disk and are usually surmounted by feathers. In making these ornaments the men do not try to surpass one another in originality, and all the *kõndjdidn* are very much alike. The most striking innovation at the blackening that I witnessed was that of Chukembégn, who put the tail of a tesoureiro on top of his *kõndjdidn* instead of the usual feather.

Lu are made of small basketlike objects set on the ends of poles about thirty feet long and set up on the dance ground. As the festivities mount they are lifted out of their holes and carried around on the shoulders of the men.

Smaller *lu*, about eight inches long, are held in the hand.

[16] Obtained from cattle killed in raids on the Brazilians.

This staggering around the circle is called dancing
852 536 but bears not the slightest resemblance to the rhythmic artistic form usually called dancing. The Kaingáng make no effort to execute a formalized dance step. All they do is walk; yet their word for it is dancing, and they use the same term for the Brazilian polkas. What the word really means is something like "motion on foot while singing." Little children of five or more are not excluded from the festa but drink their beer, try to sing, and march around with the others. Sometimes two or three little boys will take a gourd of beer and go off by themselves and drink it, shaking rattles and singing.

853 304 At some time during this festa the children's lips are pierced. I saw only one child pierced—a boy about two. While Chantágn, its mother, held it on her lap, its grandmother forced beer into its mouth by pressing her lips against the child's and squirting while it wriggled and bawled to high heaven. This was to make the child sleep. Now while the child's mother, aunt, and some other women wept, the child was bathed in beer, wrapped in a blanket, screaming all the while, and laid down on a small heap of blankets. While the child was lying down it was coaxed to nurse to quiet it, even as its *kókla* sat by swinging the little piercing knife in time to his own song. "They sing," say the Kaingáng, "so that the child will become frightened and go to sleep." While we may credit the Kaingáng with deep knowledge of infantile behavior under stress, it was clear that in this case the infant was completely unaware of just what was to happen to him; for in spite of the beer and the nursing he was wide awake when his lower lip was marked with three parallel black lines and his upper with one. These were centering lines made so that the piercing would be precisely in the middle of the child's lower lip just under the red part.

Now as the completely terrorized infant is held down by a number of people, while its mother and other women around it weep and the loud singing goes on, the *kókla* thrusts his fingers into the child's mouth, distends the lip, and thrusts home with the knife. The child wriggles and screams, seizes the knife, and tries to pull it out as its mouth fills with blood and saliva. Now that the knife is extracted they try to insert the tiny lip plug, pushing and twisting and turning while the baby howls and the blood streams from its lip until at last the plug breaks in an ugly splintery end. Evidently the hole is not properly made. Again the *kókla* distends the little lip and thrusts again with the knife. This time must be the last, so he twists and twists the knife until he is sure at last that the hole is big enough. When the plug is successfully inserted it is bound around on the outside with a bit of fiber to prevent its slipping back. Then one of the men takes water in his mouth and squirts it over the wound.

The piercing over, the *kókla* picks up the baby, slings it in a blanket on

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

his back, and begins to walk back and forth across the circle singing. Then he and the rest of the men stop and shout, "This is your [the infant's] making," followed by:

hili about twelve times; and then *lililihilihilihililololo changa changai yetyetyethohoho.*[49] [533]

Vomblé said that the cries were in imitation of the cry of Water's Talking, a water-dwelling supernatural monster. Since, however, the water monster has no part in the extremely scanty ideology of this ceremony, I regard this explanation as very dubious.

Following the baby's "making" they play the game of *kavigu*, with soft bags[50] made of the inner bark of the embira tree and stuffed with tree hair. The bags are supposed to be thrown back and forth between the parents and the children's *kókli* and *mbẽ*, but everyone joins in the fun of tossing the bags high in the air across the dance ground and catching them when they are thrown back. Meanwhile the people shout: "Come here! Catch my animal";[51] and *kavi kavi kavi* or *tẽ tẽ tẽ*[52] or *tektektek*.[53]

When the beer is gone the camp breaks up.

Although the Kaingáng do not say so, it is clear that the ceremonies of *pĩyũ* and *wairkẽdn* have the purpose of giving the child a ceremonial father and mother. The *kókli* or the *mbẽ* are usually brothers or sisters of the mother. They perform the first formal act after the child is born by putting the umbilical cord, the symbol of its birth, in the water; and at last they "make the child" at the ceremony of baby-blackening. On this occasion they receive presents along with the other affinal relatives of the parents, but they are especially rewarded for their services in the lip-piercing.

[49] Instead of these syllables they might also shout the following: *chai* (about 12 times); *ye* (about 4 times); *chai yeyeyeye o hololola hololola holo* (about 6 times); *tivi* (about 12 times), followed by *tivivi tivivivi ne* (about 5 times); *ho* (about 4 times); *tivi* (about a dozen times); *tivivi tivivivi ho* (4 times).

[50] These are plaited especially for the occasion and then thrown away.

[51] "Probably the first ones to come up [in the very beginning of things] referred to these as owned animals [*mang*]. The long bags are men and the short ones women. They are called his wives."

[52] Vomblé said that this was the cry of the dot people, who were imitating the small hawk called *tẽtẽ*.

[53] The same informant said that this was the cry of the circle people.

[p. 198 is blank]

193 (6) *a kɔ'na tɔ̃ 'vablitke lɔ*
your eye open imperative
Open your eyes!

In 6 the intransitive verb is used in what would be, in English, a transitive sense. But Kaingang by use of the instrumental changes the sense to "Open with your eyes!" The verb thus remains without an object. 5 is a reduplicated form of the verb without *ke*.

In the following we have a case similar to our English "He entered into an agreement". Here the verb "enter" has no object. But in "He entered the house" it has. In the first sentence the postposition "into" takes the object. Thus in the following Kaingang sentences:

(7) *ka'golo tɔ̃ 'kiesi ŋa ka ŋɔ*
an insect that cuts wood cut
ti 'ŋglɛ̃ tɛ̃ ki 'klɔ mu
his anus into enter
A branch cut by *ka'golo* entered his rectum.

(8) *kɛ̃ ŋɔ ti ti 'ŋglɛ̃k tɛ̃ ki 'klapke kɛ̃ ti mu*
then it his anus into enter and die
Then it entered his rectum and (he) died.

In 7 and 8 we are dealing with the same intransitive verb. It is kept intransitive by the use of the locative, "into".

In the following instances the verb *'hutke* to stop, appears both with and without the *ke* with no change in meaning.

(9) .... *ke tɛ̃ ti 'hutke mu*
so saying he stop
When he said this he stopped.

(10) *e kɔ'kla hutke lɔ a tɔ̃ e*
my *kɔ'kla*[1], stop imperative you me
tʃo ŋu kɛ̃ ma hun mu
angry and you stop
My *kɔ'kla*[1], stop! You are angry with me and you stop (making the wind blow).

[852 304] [1] The man who treats one's umbilical cord ceremonially and also pierces a male's lower lip for the insertion of the lip plug.

[p. 207 (W)]

285 Chusquea pinifolia--Translator] strips which vary only in their width
415 and thickness.

The larger waxed baskets are used as a sort of pail to convey water and honey. The small baskets, also waterproof, are used as vessels--mugs of a sort--for water and for mong-ma on festive occasions.

286 The Botocudo do not plait fans or mats. But they do weave a
482 strap, eight centimeters in width, tied at the ends with a special slipping knot which permits its shortening or lengthening. These straps are woven, sometimes in two colors, of embira fiber. The women use
[554] them placed against the forehead, or against the top of the head, to carry children. The Botocudo carry everything in this fashion, with the weight steadied against the head and resting along the back.

412 These Indians use large tongs made of taquaruçu [a large bamboo, Guadua superba--Translator] or hard wood. These pincers are used to remove food from the fire and from boiling pots. They are called ko-pama, "wooden hand."

619 The Botocudo make up a single tribe composed of various families with equal rights.

622 Power rests with a single chief, pahi, who steers the destinies of the tribe and usually rules on all its actions.

The chief wields this power as long as his worth as a brave and fearless warrior is recognized by all. In his absence the most experienced and courageous warriors take over and exert authority upon the other members of the tribe.

When elderly the chief transfers his command to a worthy warrior, without losing his ascendancy over the tribe. He becomes its respected and venerated counselor.

595 The Botocudo are polygamous. According to his worth, the warrior usually marries two or three women; the chiefs always take more than three wives. [426]

● 394 On reaching adulthood the youths are tattooed on the arm with a warrior's badge, which consists of two dots laid horizontally. As they prove their manly qualities they are granted another two marks,
[553] tattooed similarly underneath the first. Once thus admitted among the warriors, they are considered ready to marry.

852 enormous fire is built in the middle of the circle, and the warriors begin their chanting very early in the morning. At dawn they adorn themselves with all their warrior's badges and perform certain movements in unison around the fire.

[535] Then the women make their entrance, with rattles in both hands; singing, they begin to dance with the warriors. This dance consists of a rhythmic stepping to the regular muffled beat of spears upon the ground and the rattling of gourds.

852 After several hours of continuous dancing, and only then, the
273 troughs are opened and the drinking begins.

The men drink immoderately, as do the women, and the children to be baptized are forced to take some of the liquid. They are revolted by it and refuse to drink it, but the warriors force them to swallow until the children are completely dazed.

When nearly senseless, they are shaken in every conceivable manner by their fathers and relatives to stun them even more. This is done brutally, the children being held by the legs and flung through the air from one man to another until they become totally insensible.

● 304 The Indians finally proceed to perforate the lips of the
852 neophytes. This is done with a special awl made of very hard wood and hardened further by means of fire.

As soon as the performation is made, a small labret [Portuguese botoque, hence Botocudo, "labretted."--Translator] ngrõkozõdma, is inserted through it; as the child grows, this is gradually exchanged for a thicker one in order to enlarge the hole.

[563] Female children are not endowed with lip plugs, but with two incisions made with the same instrument just below the kneecap.

Once these operations have been performed, the warriors resume drinking even more immoderately and go back to their dancing. Later, various games are played.

All the various groups of the Botocudo tribe get together for these important celebrations, which can only be carried out in the presence of all the warriors and never separately.

526 The groups break up along lines of kinship and interests to match their strength and skill in various games.

Ngréda is one of their most interesting games. It consists in catching or parrying a round stone enclosed in a bag of finely woven embira fiber.